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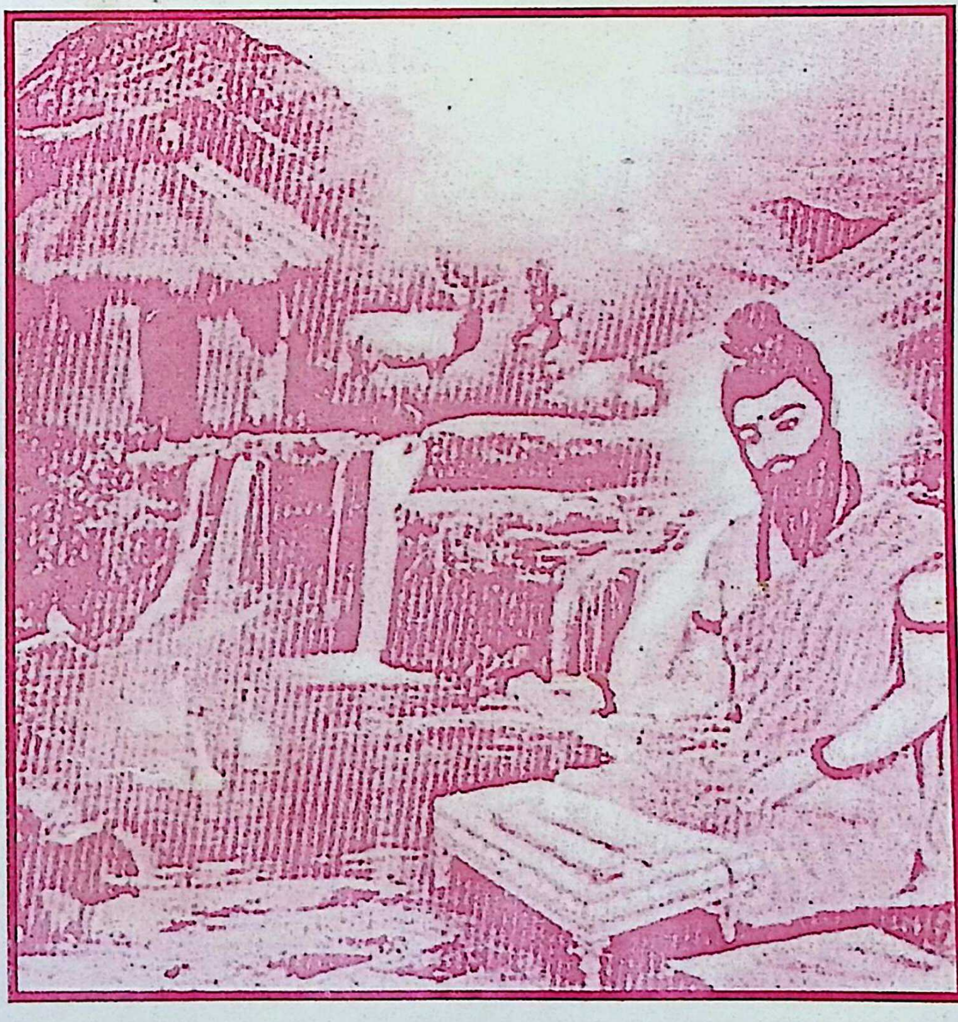
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

अलङ्कारः

कुवलयानन्दः - ४



COURSE - V BLOCK - 35

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ

ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

कुवलयानन्दः - ४

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहतं समुपयुक्ता। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्रासवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहनशोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवतां श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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1.0 BLOCK OBJECTIVES

In this block you will be able to understand the Alaṁkāras - Āvṛttidīpaka, Prativastūpamā, Dṛṣṭāntaḥ, Nidarśana and Vyatirekālankāras as described in the text Kuvalayānanda. You will be introduced to a brief History of Sanskrit Poetics and its main doctrines.

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UNIT - 13

Āvṛttidīpaka, Prativastūpamā, Dṛṣṭānta

STRUCTURE

13.1 Purpose

13.2 Introduction

13.3 Sanskrit Text (Āvṛttidīpaka)

13.3.1 Sanskrit Text (Prativastūpamā)

13.3.2 Sanskrit Text (Dṛṣṭānta)

13.4 English Translation

13.5 Grammar

13.6 Explanation of Vaidharmya

13.7 Self-check Questions

13.8 Glossary

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UNIT - 13

Āvṛttidīpaka, Prativastūpamā, Dṛṣṭānta

13.1 Purpose

Dear Students,

The purpose of this unit is to introduce and to explain three Alam̐kāras. namely, आवृत्तिदीपक, प्रतिवस्तूपमा and दृष्टान्त The concept of which place a role in certain Alam̐kāras, is also explicated in this unit.

13.2 Introduction

As explained in the previous Block, Dipaka is one of the four Atam̐kāras defined and illustrated by Bharata in the Nātyaśāstra. Varieties of Dipaka (like आदिदीपक, मध्यदीपक, अन्त्यदीपक) were illustrated by a few authors. Daṇḍin has what he calls Āvṛtti. With this background, Appayya Dīkṣita has treated Āvṛttidīpaka as an independent Alam̐kāra.

Bhāmaha and Daṇḍin take Prativastūpamā to be a variety of Upamā. Udbhaṭa and other later writers have treated it as an independent Alam̐kāra. Appayya Dikṣita has followed suit. Bhāmaha, Danḍin and Vāmana had not defined Dṛṣṭānta. Udbhaṭa defined and illustrated it. Then onwards, all writers on Atam̐kāra have accepted it as an independent Atam̐kāra.

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13.3 Sanskrit Text

आवृत्तिदीपकालङ्कारः

त्रिविधं दीपकावृत्तौ भवेदावृत्तिदीपकम्।

वर्षत्यम्बुदमालेयं वर्षत्येषा च शर्वरी ।।

उन्मीलान्ति कदम्बानि स्फुटन्ति कुटजोद्गमाः।

माद्यन्ति चातकास्तृप्ता माद्यन्ति च शिखावलाः ।।

दीपकस्य अनेकोपकारार्थतया दीपस्थानीयस्य पदस्य अर्थस्य उभयोर्वा आवृत्तौ त्रिविधम् आवृत्तिदीपकम्। क्रमेण अर्धत्रयेण उदाहरणानि दर्शितानि।

यथा वा -

उत्कण्ठयति मेघानां माला वर्गं कलापिनाम्।

यूनां चोत्कण्ठयत्यद्य मानसं मकरध्वजः ।।

शमयति जलधरधारा

चातकयूनां तृषं चिरोपनताम्।

क्षपयति च वधूलोचन -

जलधारा कामिनां प्रवासरुचिम्।।

वदनेन निर्जितं तव

निलीयते चन्द्रबिम्बमम्बुधरे ।

अरविन्दमपि च सुन्दरि

निलीयते पाथसां पूरे ।।

एवं चावृत्तीनां प्रस्तुताप्रस्तुतोभयविषयत्वभावेऽपि दीपकच्छाया पत्तिमात्रेण दीपकव्यपदेशः।

प्रतिवस्तूपमालङ्कारः

वाक्ययोरेकसामान्ये प्रतिवस्तूपमा मता।

तापेन भ्राजते सूरः शूरश्चापेन राजते ।।

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यत्र उपमानोपमेयवाक्ययोः एकः समानो धर्मः पृथङ् निर्दिश्यते सा प्रतिवस्तूपमा। प्रतिवस्तु प्रतिवाक्यार्थम् उपमा समानधर्मोऽस्याम् इति व्युत्पत्तेः। यथा अत्रैव भ्राजते राजते इति एक एव धर्मः उपमानोपमेयवाक्ययोः पृथग् भिन्नपदाभ्यां निर्दिष्टः।

यथा वा -

स्थिरा शैली गुणवतां खलबुध्दया न बाध्यते।
रत्नदीपस्य हि शिखा वात्ययापि न नाश्यते।।

यथा वा -

तवामृतस्यन्दानि पादपङ्कजे
निवेशितात्मा कथमन्यदिच्छति ।
स्थितोऽरविन्दे मकरन्दनिर्भरे
मधुव्रतो नेक्षुरकं समीक्षते ।।

अत्र यद्यपि उपमेयवाक्ये अनिच्छा, उपमानवाक्ये अवीक्षा इति धर्मभेदः प्रतिभाति। तथापि वीक्षणमात्रस्य अवर्जनीयस्य प्रतिषेधानर्हत्वात् इच्छापूर्वकवीक्षाप्रतिषेधोऽयम् अनिच्छापर्यवसित एव इति धर्मैक्यम् अनुसन्धेयम्।

अर्थावृत्तिदीपकं प्रस्तुतानाम् अप्रस्तुतानां वा। प्रतिवस्तूपमा तु प्रस्तुताप्रस्तुतानाम् इति विशेषः। अयं च अपरोऽपि विशेषः। आवृत्तिदीपकं वैधर्म्येण न सम्भवति। प्रतिवस्तूपमा तु वैधर्म्येणापि दृश्यते।

यथा -

विद्वानेव विजानाति विद्वज्जनपरिश्रमम्।
न हि वन्ध्या विजानाति गुर्वीं प्रसववेदनाम्।।
यदि सन्ति गुणाः पुंसां विकसन्त्येव ते स्वयम्।
न हि कस्तूरिकामोदः शपथेन विभाव्यते ।।

दृष्टान्तालङ्कारः

चेद् बिम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलङ्कृतिः।
त्वमेव कीर्तिमान् राजन् विधुरेव हि कान्तिमान्।।

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यत्र उपमानोपमेयवाक्ययोः भिन्नौ एव धर्मौ बिम्बप्रतिबिम्ब- भावेन निर्दिष्टौ तत्र दृष्टान्तः। 'त्वमेव कीर्तिमान्' इत्यत्र कीर्तिकान्त्योः बिम्बप्रतिबिम्बभावः। यथा वा -

कामं नृपाः सन्तु सहस्रशोऽन्ये
राजन्वतीमाहुरनेन भूमिम्।
नक्षत्रताराग्रहसङ्कुलापि
ज्योतिष्मती चन्द्रमसैव रात्रिः।।

यथा वा -

देवीं वाचमुपासते हि बहवःसारं तु सारस्वतं
जानीते नितरामसौ गुरुकुलक्लिष्टो मुरारिः कविः।
अब्धिर्लङ्घित एव वानरभटैः किन्त्वस्य गम्भीरताम्
आपातालनिमग्नपीवरतनुर्जानाति मन्थाचलः।।

ननु अत्र उपमानोपमेयवाक्ययोः ज्ञानम् एक एव धर्मः इति प्रतिवस्तूपमा युक्ता। मैवम्। अचेतने मन्थाचले ज्ञानस्य बाधितत्वेन तत्र जानाति इत्यनेन सागराधस्तलावधिसंस्पर्शमात्रस्य विवक्षितत्वात्। अत्रोदाहरणे पदावृत्तिदीपकाद् विशेषः पूर्ववत् प्रस्तुताप्रस्तुतविषयत्वकृतो द्रष्टव्यः। वैधर्म्येणाप्ययं दृश्यते।

यथा -

कृतं च गर्वाभिमुखं मनस्त्वया
किमन्यदेवं निहताश्च नो द्विषः ।
तमांसि तिष्ठन्ति हि तावदंशुमान्
न यावदायात्युदयाद्रिमौलिताम्।।

13.4 English Translation

When there is the repetiton of Dipaka in any one of the three ways, it is on instance of Āvṛttidīpaka.

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(Example of Padāvṛttidīpaka) Varṣati etc. This row of clouds is raining and this night is acting like a year.

(Example of Arthāvṛttidīpaka) Unmīlanti etc. The Kadamba flowers bloom and the buds of Kuṭajas also bloom.

(Example of Ubhayāvṛttidīpaka) Mādyanti etc. The Cātaka birds, being content, are intoxicated. The happy peacocks are also intoxicated.

(Vṛtti) Dīpaka, which acts like a lamp by rendering help to many, may have repetition either in respect of the word, or of the meaning or of both. Thus the Āvṛttidīpaka is of three types. Each of these three types has been illustrated above with half of a Ślōka.

Other examples are given below.

(Padāvṛttidāpaka) उत्कण्ठयति - - - -

The row of clouds makes the necks of the flock of peacocks raised. The god of love also makes the minds of the youth excited.

(Arthāvṛttidīpaka) शमयति - - - -

The stream of water falling from the clouds quenches the long thirst of the young Cātaka birds. The stream of tears of women extinguishes the desire of their lovers for travel.

(Ubhayāvṛttidīpaka) वदनेन निर्जितं - - - - -

O beautiful lady, the disc of the moon hides itself in the clouds, being defeated by your face. The lotus too, defeated, hides in the flood of water.

So, eventhough in such repetitions there is no relation of the common dharma with a perṭinent and a non-pertinent

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object, the Alaṁkāra is called Āvṛttidīpaka just on the basis of having some similarity with the Dīpaka.

Prativastūpamā

If two sentences (of the Upameya and the Upamāna) have a common Dharma, it is Prativastūpamā.

(Example) The sun glow with intense heat. The warrior shines with his bow.

(Vṛtti) where a common Dharma (feature) is mentioned by different words in the sentences of the Upameya and Upamāna, it is Prativastūpamā. The explanation of the term is that there is Upamā (common feature) in each of the sentences. In the example cited above, the same feature has been separately mentioned in the sentences related to the Upameya (warrior) and the Upamāna (sun) with different words, namely, Bhrājatē (glows) and Rājatē (shines).

Another example :

The firm style of the virtuous is never spoiled by the machinations of the rogues. The luminosity of the gem lamp is not at all affected by the wind.

One more example :

How can a devotee, who have fixed his mind in your lotus feet that is brimming with nectar, desire any thing else? The bee, who sits on the lotus brimming with honey, never even looks at the Ikṣuraka flower (which has no honey whatever).

In this example, the feature in the statement related to the Upameya is "absence of desire". The feature in the statement related to the Upamāna is "absence of seeing".

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Nevertheless, it is not fit to negate mere seeing, which occurs anyway. So this negation finally results in the negation of (looking at with) desire. Thus, the commonness of the features is to be understood.

Arthāvṛttidīpaka occurs when the some feature is mentioned in relation to only pertinent or only non-pertinent objects. But Prativastūpamā occurs when the same feature is described as relating to one´ pertinent and another non-pertinent object.

There is also another difference between the Arthāvṛttidīpaka and the Pratūvastūpamā. Āvṛttidīpaka can never occur in Vaidharma, but Prativastūpamā can occur in Vaidharmya also.

Examples :

(1) Only a scholar can understand the hard work done by another scholar. A barron woman does not understand the intense labour pain.

(2) If people have virtues, they bloom (become known) on their own. The fragrance of musk cannot does not spread by forceful statements.

Dṛṣṭānta

If there is Bimbapratibimbabhāva, the figure of speech is Dṛṣṭānta.

(Example) O King, you have fame and the moon has splendour.

(Vṛtti) when two different features are mentioned in Bimbapratibimbabhāva (as the image and its reflextion), it is

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Dṛṣṭānta. In the example cited above, there is the Ḅimbapratibimbabhāva of the fame and splendour.

Another example :

There are thousands of Kings; but the earth is called Rājanvati (one that has a good ruler) by him (this King).. Eventhough the firmament is crowded with many stars, galaxies and planets, the night is luminous only on account of the moon.

One more example:

Many people worship the goddess of speech. But only Murāri, who has worked hard in the university, knows the essence of Sarasvatī. The ocean was crossed over by numerous monkeys. But only the mountain that churned the ocean with his big bulk that touched the neither world, knows the depth of the ocean.

(Objection) Here, knowledge is the common feature found in the sentences of the Upamāna and the Upameya's, hence, the right Ataṁkāra here is Prativastūpamā.

(Reply) No. knowledge is impossible in the mountain called Manthācala because it is insentient. So even by saying Jānāti, what is meant in its case is only touching the bottom of the ocean. (So, the features in the sentences related to the Upamāna and the Upameya are virtually different and so this is also an example of Dṛṣṭānta only).

In this example, the difference from Padāvṛttidīpaka should be understood on the basis of having pertinent and non-pertinent objects as the Upameya and Upamāna.

This Alaṁkāra is also observed as occuring on the basis of Vaidharmya.

Example :"You have turned your mind towards pride; what

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else is there ? Our enemies are (as good as) killed. The darkness stays only so long as the sun doesn't appear on the eastern mountain."

13.5 Grammar

वर्षति। वृषु सेचने। लङ्।

वर्षति। वर्षमिव आचरति वर्षति।

सर्वप्रातिपदिकेभ्यः क्विन् वा वक्तव्यः इति क्विप्।

सनाद्यन्ता धातवः इति धातुसञ्ज्ञायां तिबादयः।

अम्बुदमाला। अम्बु ददतीति अम्बुदाः। तेषां माला। षष्ठींतत्पुरुषसमासः।

त्रिविधम्। तिस्रो विधाः यस्य तत् त्रिविधम्।

अर्धत्रयेण। अर्धानां त्रयम् अर्धत्रयम्। तेन।

उत्कण्ठयति। उत्थितः कण्ठो यस्य सः उत्कण्ठः। उत्कण्ठं करोति इति उत्कण्ठयति। तत्करोति तदाचष्टे इति णिच्।

उत्कण्ठयति। - उत्कण्ठावत्करोति।

मकरध्वजः। मकरो ध्वजे यस्य सः व्यधिकरणबहुव्रीहिः।

चातकयूनाम्। चातकानां युवानः चातकयुवानः। तेषां चातकयूनाम्।

चिरोपनताम्। चिरम् उपनतां चिरोपनताम्।

प्रवासरूचिम्। प्रवासेषु रूचिः प्रवासरूचिः, ताम्। सप्तमीतत्पुरुषः।

निलीयते। नि + लीयते। लीङ् श्लेषणे। दिवादिः।

लीयते लीयेते लीयन्ते।

भ्राजते। भ्राजृ दीप्तौ। आत्मनेपदी।

राजते। राजृ दीप्तौ। उभयपदी। राजति, राजते।

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प्रतिवस्तु। वस्तुनि वस्तुनि इति प्रतिवस्तु। अव्ययीभावसमासः।

प्रतिवाक्यार्थम्। वाक्यार्थे वाक्यार्थे इति प्रतिवाक्यार्थम्।

गुणवताम्। गुणाः एषां सन्ति इति गुणवन्तः। तेषां गुणवताम्।

वात्यया। वातानां समूहो वात्या। तया वात्यया। तस्य समूहः (४-२-३७) इत्यधिकारे पाशादिभ्यो यः (४-२-४९) इति सूत्रेण यप्रत्ययः।

नाश्यते। नश अदर्शने। णिजन्तात् कर्मणि लटि प्रथमपुरुषैकवचने नाश्यते इति रूपम्।

अमृतस्यन्दिनि। अमृतं स्यन्दते तच्छीलम् अमृतस्यन्दि। तस्मिन् अमृतस्यन्दिनि।

पादपङ्कजे। पाद एव पङ्कजम् पादपङ्कजम्। तस्मिन्।

निवेशितात्मा। निवेशित आत्मा येन सः। बहुव्रीहिसमासः।

मकरन्दनिर्भरे। मकरन्देन निर्भरो मकरन्दनिर्भरः। तस्मिन् मकरन्दनिर्भरे।

मधुव्रतः। मधु व्रतं यस्य स मधुव्रतः।

अनिच्छा। न इच्छा अनिच्छा। इच्छाभाव इत्यर्थः।

वैधर्म्यम्। विरुद्धो धर्मा यस्य स विधर्मा। विधर्मणो भावो वैधर्म्यम्।

विद्वज्जनपरिश्रमम्। विद्वांसो जनाः विद्वज्जनाः। विद्वज्जनानां परिश्रमः, तम्। - कर्मधारयपूर्वकः षष्ठीतत्पुरुषः।

गुर्वीम्। गुरुशब्दात् स्त्रियां 'वोतो गुणवचनात्' (४-१-४४) इति ङीष् प्रत्यये गुर्वीति रुपम्। द्वितीयैकवचने गुर्वीम् इति।

कीर्तिमान्। कीर्तिरस्य अस्तीति कीर्तिमान्।

कान्तिमान्। कान्तिरस्य अस्तीति कान्तिमान् तदस्यास्त्यस्मिन्निति मतुप्।

राजन्वती। शोभनो राजा अस्या अस्तीति राजन्वती। राजन्वान् सौराज्ये (८-२-१४) इति सूत्रेण रुपम्।

ज्योतिष्मती। ज्योतिरस्याम् अस्तीति ज्योतिष्मती।

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उपासते। उप + आस् + लट्।

आस उपवेशने। लट्, प्रथमपुरुषबहुवचनम्।

उपास्ते उपासाते उपासते। उपास्से उपासाथे उपाध्वे। उपासे उपास्वहे उपास्महे।

सारस्वतम्। सरस्वत्या इदं सारस्वतम्।

तस्येदम् (४-३-१२०) इत अण्प्रत्ययः।

जानीते। ज्ञा अवबोधने। उभयपदी। लट्। जानीते जानाते जानते। जानीषे जानाथे जीनीध्वे। जाने जानीवहे जानीमहे। इति आत्मनेपदे रुपाणि।

जानाति जानीतः जीनन्ति। जानासि जानीथः जानीथ। जानामि जानीवः जानीमः।। इति परस्मैपदे रुपाणि।

आपातालनिमग्नपीवरतनुः। पातालम् अभिव्याप्य इति आपातालम्। आपातालं निमग्ना आपातालनिमग्ना। पीवरा तनुः पीवरतनुः। आपातालनिमग्ना पीवरतनुः यस्य सः आपातालनिमग्नपीवरतनुः।

विवक्षितत्वात्। वक्तुम् इष्टे विवक्षितम्। विवक्षितस्य भावो विवक्षितत्वम्। तस्मात्।

13.6 Explanation of Vaidharmya

Appayya Dīkṣita says that Prativastūpamā and Dṛṣṭānta occur in two ways. One type is called साधर्म्य and the other वैधर्म्य.

If both the Upamānavākya and the Upameya Vākya are either positive or negative, the example works on the principle of साधर्म्य समानो धर्मो ययोस्तौ सधर्माणौ। तयोर्भावः साधर्म्यम्। In तापेन भ्राजते सूरः शूरश्चापेन राजते। both sentences are positive.

In **स्थिराशैली गुणवतां खलबुद्ध्या न बाध्यते।**

रत्नदीपस्य हि शिखा वात्ययापि न नाश्यते।।

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both sentences are negative. So, both are examples in the Sādharmya category. If between the Upamānavākya and Upamēyavākya, one is positive and the other is negative, the example belongs to the Vaidharmya category.

In the example :

विद्वान् एव विजानाति विद्वज्जनपरिश्रमम्।
न हि वन्ध्या विजानाति गुर्वी प्रसववेदनाम्।।

the Upameyavākya is positive, but the Upamānavākya is negative. So this example belongs to the Vaidharmya category.

13.7 Self check questions

1) How many types of आवृत्तिदीपक are there? Which are they ?
2) What is Bimbapratibimba Bhāva ?
3) Which are the two differences between अर्थावृत्तिदीपक and प्रतिवस्तूपमा ?
4) How can you distinguish between पदावृत्तिदीपक and दृष्टान्त ?
5) Find examples for the Alaṁkāras explained in this unit in any other Kāvya.

13.8 Glossary

आवृत्तिः	=	repetition
अम्बुदः	=	cloud
चातकाः	=	birds that are supposed to drink only drops of rain water
शर्वरी	=	night

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उद्गमः	=	bud
शिखावलाः	=	peacocks
दीपस्थानीय	=	that which acts like a lamp
वर्गः	=	group, multitude
कलापी	=	peacock
मकरध्वजः	=	god of love, Manmatha
तृट्	=	thirst (तृट् तृषौ तृषः। तृषं तृषौ तृषः।)
पाथस्	=	water (पाथः पाथसी पाथांसि)
पूरः	=	flood
छायापत्तिः	=	similarity, anology
व्यपदेशः	=	technical name (विशिष्टः अपदेशो व्यपदेशः। शास्त्रीयव्यवहारः)
सामान्यम्	=	common feature
चापः	=	bow
पृथक्	=	separately, with different words. (This is an indeclinable)
व्युत्पत्तिः	=	derivation, analysis
शिखा	=	flame, tuft
वात्या	=	storm
मकरन्दः	=	honey
मधुव्रतः	=	bee
वन्ध्या	=	barren woman
प्रसववेदना	=	labour pain

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कस्तूरिका	=	musk
आमोदः	=	fragrance
सहस्रशः	=	in thousands (indeclinable)
राजन्वती	=	a country which has a good king
गुरुकुलक्लिष्टः	=	one who has worked hard in the residence or hermitage of a guru
अब्धिः	=	ocean
वानरभटाः	=	monkey soldiers
पीवरः	=	plump, fat
मन्थाचलः	=	The Mandara mountain which was used as a churning rod
अचेतन	=	insentient
विवक्षित	=	desired to be told
द्विषः	=	enemies (द्विट् द्विषौ द्विषः)
अंशुमान्	=	sun
उदयाद्रिः	=	eastern mountain where the sun is supposed to rise
मौलिः	=	head, top

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NOTES

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UNIT - 14

Nidarśanā, Vyatireka

STRUCTURE

14.1 Purpose

14.2 Introduction

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14.3.1 Sanskrit Text - Vyatireka

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UNIT - 14

Nidarśanā, Vyatireka

14.1 Purpose

Dear student,

The purpose of this unit is to explain two Alaṁkāras, viz., Nidarśana and Vyatireka. There are three types of Nidarśanā. namely, Vākyārthavṛtti, Padārthavṛtti and Sadasadarthabodhana. Similarly Vyatireka is also of three types, viz., Ādhikyaparyavasāyi, Nyūnatvaparyavasāyi and Anubhayaparyavasāyi. If you study these two Alaṁkāras, the portion prescribed for examination will be over. But that does not mean there is no need of studying the other Alaṁkāras. You should study all the Alaṁkāras in the Kuvalayānanda to enhance your knowledge, you should also study other famous works on the Alaṁkāraśāstra.

14.2 Introduction

Nidarśanā is one of the important Alaṁkāras. It has been defined and illustrated by all Ālaṁkārikas starting from Bhāmaha. However, there is a lot of controversy about the definition of the first type of Nidarśanā. The examples given in the Kuvalayānanda for the Vākyārthavṛttinidarśanā are actually examples of Vākyārtharūpaka according to Śobhākaramitra, author of the Alaṅkāraratnākara, Jagannātha Paṇḍitarāja also supports Śobhākara and attacks Appayya Dīkṣita on this point. The main point of contention is whether Bimbapratibimba Bhāva is acceptable in Rūpakālaṁkāra. Appayya Dīkṣita, following

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Ruyyaka, states that Bimbapratibimba Bhāva is impossible in Rūpaka, Jagannātha says that it is quite possible. Hence, the dispute. There is some discussion on this vital point in the Kuvalayānanda and you have to pay special interest to understand the subtle arguments advance here.

14.3 Sanskrit Text

14.3.1 **निदर्शनालङ्कारः**

(53) **वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना।**
यद् दातुः सौम्यता सेयं पूर्णेन्दोरकलङ्कता।।

अत्र दातृपुरुषसौम्यत्वस्य उपमेयवाक्यार्थस्य पूर्णेन्दोरकलङ्कत्वस्य उपमानवाक्यार्थस्य(च) यत्तद्भ्याम् ऐक्यारोपः। यथा वा -

अरण्यरुदितं कृतं शवशरीरमुद्वर्तितं
स्थलेऽब्जमवरोपितं सुचिरमूषरे वर्षितम्।
श्वपुच्छमवनामितं बधिरकर्णजापः कृतो
धृतोऽन्धमुखदर्पणो यदबुधो जनः सेवितः।।

अत्र अबुधजनसेवाया अरण्यरोदनादीनां च यत्तद्भ्याम् ऐक्यारोपः।

(54) **पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम्।**
त्वन्नेत्रयुगलं धत्ते लीलां नीलाम्बुजन्मनोः।।

अत्र नेत्रयुगले नीलाम्बुजगतलीलापदार्थारोपो निदर्शना। यथा वा -

वियोगे गौडनारीणां यो गण्डतलपाण्डिमा।
अदृश्यत स खर्जूरीमञ्जरीगर्भरेणुषु।।

पूर्वस्मिन्नुदाहरणे उपमेये उपमानधर्मारोपः, इह तु उपमाने उपमेय-धर्मारोपः इति भेदः। उभयत्रापि अन्यधर्मस्य अन्यत्र असम्भवेन तत्सदृश-धर्माक्षेपादौपम्ये पर्यवसानं तुल्यम्।

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इयं पदार्थवृत्तिनिदर्शना ललितोपमेति जयदेवेन व्याहृता। 'यद्यपि वियोगे गौडनारीणाम् इति श्लोकः प्राचीनैः वाक्यार्थवृत्ति-निदर्शनायाम् उदाहृतः, तथापि विशिष्टयोः धर्मयोः ऐक्यारोपो वाक्यार्थ-वृत्तिनिदर्शना। उपमानोपमेययोः अन्यतरस्मिन् अन्यतरधर्मारोपः पदार्थवृत्ति-निदर्शना इति व्यवस्थाम् आश्रित्य अस्माभिः इह उदाहृतः। एवं च -

त्वयि सति शिव दातर्यस्मदभ्यर्थितानाम्

इतरमनुसरन्तो दर्शयन्तोऽर्थिमुद्राम्।

चरमचरणपातैर्दुर्ग्रहं दोग्धुकामाः

करभमनुसरामः कामधेनौ स्थितायाम्।।

दोर्भ्यामब्धिं तितीर्षन्तस्तुष्टुवुस्ते गुणार्णवम्। इत्यादिषु वाक्यभेदाभावेऽपि वाक्यार्थवृत्तिरेव निदर्शना। विशिष्टयोः ऐक्यारोपसद्भावात्। "वाक्यार्थयोः सदृशयोः"इति लक्षणवाक्ये वाक्यार्थशब्देन बिम्बप्रतिबिम्बभावापन्नवस्तुविशिष्ट-स्वरूपयोः प्रस्तुताप्रस्तुतधर्मयोः विवक्षितत्वादिति। एवं च -

राजसेवा मनुष्याणामसिधारावलेहनम्।

पञ्चाननपरिष्वङ्गो व्यालीवदनचुम्बनम्।।

इत्यत्र प्रस्तुताप्रस्तुतवृत्तान्तयोः एकैकपदोपात्तत्वेऽपि वाक्यार्थवृत्ति-निदर्शनाया न क्षतिः। तयोर्बिम्बप्रतिबिम्बभावापन्नवस्तुविशिष्टव्यवहाररूपत्वात्।

अत एव निदर्शनाया रूपकाद् भेदः। रूपके हि अविशिष्टयोरेव मुखचन्द्रादिकयोः ऐक्यारोपः।

अङ्घ्रिदण्डो हरेरूर्ध्वमुत्क्षिप्तो बलिनिग्रहे।

विधिविष्टरपद्मस्य नालदण्डो मुदेऽस्तु वः।।

इति विशिष्टरूपकोदाहरणेऽपि न बिम्बप्रतिबिम्बभावापन्नवस्तु-विशिष्टरूपता। विधिविष्टरकमलदण्डविशिष्टत्वरूपसाधारणधर्मवत्तासम्पादनार्थम् एव तद्विशेषणोपादानात्।

यद् दातुः सौम्यता इत्यादिनिदर्शनोदाहरणेषु दातृपूर्णेन्द्वादीनाम् आनन्दकरत्वादिनेव अत्र विशेषणयोः बिम्बप्रतिबिम्बभावाभावात्।

यत्र तु विषयविषयिविशेषणानां परस्परसादृश्येन बिम्बप्रतिबिम्ब-भावोऽस्ति -

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ज्योत्स्नाभस्मच्छुरणधवला बिभ्रती तारकास्थी -
न्यन्तर्धानव्यसनरसिका रात्रिकापालिकीयम्।
द्वीपाद् द्वीपं भ्रमति दधती चन्द्रमुद्राकपाले
न्यस्तं सिद्धाञ्जनपरिमलं लाञ्छनस्य च्छलेन।।

इति सावयवरूपकोदाहरणे, तत्रापि विषयविषयिणोस्तद्विशेषणानां च प्रत्येकम् एवाध्यारोपः, न तु ज्योत्स्नादिविशिष्टरात्रिरूपविषयस्य भस्मादि-विशिष्टकापालिकीरूपविषयिणश्च विशिष्टरूपेण ऐक्यारोपोऽस्तीति। तस्मात् "राजसेवा मनुष्याणाम्" इत्यादावपि वाक्यार्थवृत्तिनिदर्शनैव युक्ता। मतान्तरे तु इह पदार्थवृत्त्यैव निदर्शनया भाव्यम् इति।

(55) अपरां बोधनं प्राहुः क्रियया सदसदर्थयोः।
नश्येद् राजविरोधीति क्षीणं चन्द्रोदये तमः।।

(56) उदयन्नेव सविता पद्मेष्वर्पयति श्रियम्।
विभावयन् समृद्धीनां फलं सुहृदनुग्रहः।।

कस्यचित् किञ्चित्क्रियाविशिष्टस्य स्वक्रियया परान् प्रति असतः सतो वा अर्थस्य बोधनं यन्निबध्यते, तदपरां निदर्शनाम् आहुः। असदर्थबोधने उत्तरार्धम् उदाहरणम्। तत्र नश्येदिति बोधयदिति वक्तव्ये बोधयत् इत्यस्य गम्यमानत्वाद् अप्रयोगः। ततश्च राज्ञा चन्द्रेण सह विरुध्य स्वयं नाशक्रियाविशिष्टं तमः स्वकीयनाशक्रियया दृष्टान्तभूतया अन्योऽप्येवं राजविरुद्धश्चेत् नश्येत् इति अनिष्टपर्यवसायिनम् अर्थं बोधयदेव नष्टम् इत्यर्थनिबन्धनात् असदर्थनिदर्शना। तथा उत्तरश्लोके सविता स्वोदयसमय एव पद्मेषु लक्ष्मीम् आदधानः स्वया पद्मलक्ष्म्याधानक्रियया परान् प्रति समृद्धीनां फलं सुहृदनुग्रह एवेति श्रेयस्करमर्थं बोधयन् निबद्ध इति सदर्थनिदर्शना।

यथा वा -

उन्नतं पदमवाप्य यो लघु-
र्हेलयैव स पतेदिति ब्रुवन्।
शैलशेखरगतः पृषत्कण-
श्चारुमारुतधुतः पतत्यधः।।

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अत्र गिरिशेखरगतो वृष्टिबिन्दुगणो मन्दमारुतमात्रेणापि कम्पितः पतन् लघोरुन्नतपदप्राप्तिः पतनहेतुरिति असदर्थं बोधयन् निबद्ध इति असदर्थनिदर्शना।

चूडामणिपदे धत्ते यो देवं रविमागतम्।

सतां कार्यातिथेयीति बोधयन् गृहमेधिनः।।

अत्र समागतं रविं शिरसा सम्भावयन् उदयाचलः स्वनिष्ठया रविधारणक्रियया समागतानां सताम् एवं गृहमेधिभिरातिथ्यं कार्यम् इति सदर्थं बोधयन् निबद्ध इति सदर्थनिदर्शना।

अत्र केचित् वाक्यार्थवृत्तिपदार्थवृत्तिनिदर्शनाद्वयम् असम्भवद्वस्तु-सम्बन्धनिबन्धनम् इति, तृतीया तु सम्भवद्वस्तुसम्बन्धनिबन्धनेति च व्यवहरन्ति। तथा हि। आद्यनिदर्शनायां वाक्यार्थयोरैक्यम् असम्भवत् तयोः साम्ये पर्यवस्यति। द्वितीयनिदर्शनायाम् अपि अन्यधर्मोऽन्यत्र असम्भवन् धर्मिणोः साम्ये पर्यवस्यति। तृतीयनिदर्शनायां तु स्वक्रियया परान् प्रति सदसदर्थबोधनं सम्भवदेव समतां गर्भीकरोति। बोधयन् गृहमेधिनः इत्यादौ हि "कारीषोऽग्निरध्यापयति" इतिवत् समर्थाचरणे णिचः प्रयोगः। ततश्च यथा कारीषोऽग्निः शीतापनयनेन बटून् अध्ययनसमर्थान् करोति, एवं वर्ण्यमानः पर्वतः स्वयम् उपमानभावेन गृहमेधिनः उक्तबोधनसमर्थान् कर्तुं क्षमते। यथायं पर्वतः समागतं रविं शिरसा सम्भावयति, एवं गृहमेधी समागतं सन्तम् उचितपूजया सम्भावयेदिति। अतः सम्भवति बोधनसम्बन्ध इति।

14.3.2 व्यतिरेकालङ्कारः

(57) **व्यतिरेको विशेषश्चेदुपमानोपमेययोः।**

शैला इवोन्नताः सन्तः किन्तु प्रकृतिकोमलाः।।

अयम् उपमेयाधिक्यपर्यवसायी व्यतिरेकः।

यथा वा -

पल्लवतः कल्पतरोरेष विशेषः करस्य ते वीर।

भूषयति कर्णमेकः परस्तु कर्णं तिरस्कुरुते।।

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तन्न्यूनत्वपर्यवसायी यथा-

रक्तस्त्वं नवपल्लवैरहमपि श्लाघ्यैः प्रियाया गुणैः

त्वामायान्ति शिलीमुखाः स्मरधनुर्मुक्तास्तथा मामपि।

कान्तापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयोः

सर्वं तुल्यमशोक केवलमहं धात्रा सशोकः कृतः।।

अनुभयपर्यवसायी यथा -

दृढतरनिबद्धमुष्टेः कोशनिषण्णस्य सहजमलिनस्य।

कृपणस्य कृपाणस्य च केवलमाकारतो भेदः।।

14.4 English Translation

When there is super-imposition of identity of two similar sentence - meanings, it is Nidarśanā.

(Example) What is graciousness of a giver is the spotlessness of the full moon. In this example, the meaning related to the sentence of the Upameya is the graciousness of a giver. The meaning of the sentence related to the Upamāna is the spotlessness of the full moon. Super-imposition of the identity of those two is achieved by the use of the pronouns **Yat** and **Tat**.

Another example:

Service rendered to a fool is verily the crying done in a forest, or the massage given to a corpse, or planting a lotus plant in the ground, or rain in the desert, or bending of a dog's tail, or whispering in the ears of a deaf person or holding a mirror in front of a blind man's face.

Here, the super-imposition of the service rendered to a fool and crying in the forest etc., is achieved by the use of **Yat** and **Tat**.

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Some scholars say that there is another type fo Nidarśanā which relates to the Padārthas (meanings of words).

(Example) : Your pair of eyes possesses the charm of blue lotuses. (54)

Here, there is the super-imposition of a Padārtha, namely, that of the charm of the blue lotuses on the pair of eyes; hence, it is Padārthavṛtti Nidarśanā.

(Another example) : The whiteness on the cheeks of Gauḍa women when they were in separation was seen in the pollen of the bunches of date palm flowers. In the example cited earlier (त्वन्नेत्रयुगलं - - -) there is the super-imposition of the features of the Upamāna on the Upameya. But in the present example (वियोगे - - -) there is the super-imposition of the feature of the Upameya on the Upamāna. In both cases, what is common is that the feature of one object cannot actually occur in the other and so it culminates in similarity. Jayadeva has called this Padārthavṛtti Nidarśanā as Lalitōpamā.

It is true that the stanza वियोगे गौड - - - etc., has been given as an example of the Vākyārthavṛtti Nidarśanā by earlier writers. Nevertheless, we have accepted another basis of classification: Super-imposition of modified Dharmas is Vākyārthavṛtti Nidarśanā, and super-imposition of the Dharmas of either the Upamāna or the Upameya on either is Padārthavṛtti Nidarśanā. So, we have given the cited stanza as an example of Padārthavṛtti Nidarśanā. Therefore, in such examples as -

"O Śiva, we are following other gods showing the signs of supplication even though you are there to grant all our wants. Thus we are running after a camel that is hard to catch due to its kickings with hind legs, desiring to milk it, forgetting the wish-yielding cow that stands nearby" - and -

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"They eulogised God, an ocean of virtues, desiring to cross the big sea merely with their hands."

Vākyārthavṛttinidarśanā has to be accepted even though there are no two independent sentences, because there is the super-imposition of identity of two objects modified by qualifications, (which are juxtaposed in Bimbapratibimba Bhāva).

In the definition - वाक्यार्थयोः सदृशयोः - - - - - the word Vākyārtha is used to mean the Dharmas of the pertinent and the non-pertinent which have a modified form possessing the Bimbapratibimba Bhāva.

Therefore, in the example - "Service of a king is verily licking of the sharp edge of a sword, hugging of a lion or kissing of the mouth of a cobra", there is no problem in accepting the Vākyārthavṛttinidarśanā, despite the fact that the pertinent and non-pertinent items are presented with single words, because they are in the form of modified objects possessing Bimbapratibimba Bhāva.

That is how Nidarśanā differs from Rūpaka. In Rūpaka, the super-imposition of identity on face, moon etc is made when they are not modified.

Even in the example of Viśiṣṭarūpaka such as -

"May the foot of Hari, which was raised up for subduing Bali, which was verily the stalk of the lotus, that was the seat of Brahman, cause your happiness. There is no Bimbapratibimba Bhāva that modifies the objects taken up for description. The adjectives there have simply been given to obtain the common factor in the form of possessing the quality of the stalkness of Brahman's seat lotus.

Here there is no Bimbapratibimba Bhāva in respect of the qualifying entities as it is found in the examples of Nidarśanā.

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For instance, in यद् दातुः सौम्यता - - - - etc., there is Bimbapratibimba Bāva between the full moon and a giver of gifts on the basis of producing delight.

In examples where there is Bimbapratibimba Bhāva in respect of the qualifying entities of the Viṣaya and the Viṣayin : for instance :

"The night Kāpālikī looks white by smearing the ashes, which are actually the moon light; she is carrying the star bones; she has the habit of vanishing; She moves from island to island carrying the magical collyrium on the pretext of the block spot in the skull vessel, which is the moon", even there the super-imposition of the Viṣayin on the Viṣaya, and the features of the Viṣayin on those of the Viṣaya, is made separately and independently. There is no super-imposition of the identity of the Viṣayin-Kāpālikī modified by the sacred ash etc., on the Viṣaya-night modified by moon light etc. Therefore, it is right to accept Vākyārthavṛttinidarśanā in examples like राजसेवा मनुष्याणाम् - - - etc. In the opinion of others, there can be Padārthavṛttinidarśanā in such examples.

(Description of) teaching of happy or unhappy lessons through the action of an object is said to be another Nidarśanā.

(Example) : "The darkness diminished when the moon rose, suggesting that an enemy of the king would decline" (55)

(Example) : "The sun places his glorious wealth to the lotuses as soon as he rises. He teaches that the real fruit of abundance is helping one's friends." (56)

(Vṛtti) Description of the teaching of a happy or unhappy lesson to the people through an action by some one having that action is called Nidarśanā. The second half of the Ślōka (No. 55) is an example of teaching an unhappy idea. There the word bodhayat (=teaching) is not actually mentioned because it is

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understood. The darkness itself diminishes on account of its opposition to Rājā (= king or moon). The darkness makes its own act of diminishing an examples and through that teaches that other enemies of the king too will perish. It is teaching an idea which culminates in undesirable consequence; so this is an example of Asadartha Nidarśanā. In the next Ślōka, the Sun is described as teaching an idea culminating in happy results. He places his wealth, as soon as he rised, in the lotuses and through that action teaches others that the real purpose of having abundant wealth is to help one's friends. So this is an example of Sadarthanidarśanā.

Another example (for Asadarthanidarśanā).

"The drops of water that collect on the peak of a hill fall down, pushed even by the gentle wind and tells that a light object (or person) falls down very easily if he attains a lofty place by chance."

Here, the drops of rain water that collect on a hill's peak is described as teaching an unhappy idea viz., "Reaching a high place becomes the cause of a fall in the case of light (undesrving) person's" When the drops fall down shaken by even the gentle wind. So, this is an example of Asadarthanidarśanā.

(An example of Sadarthanidarśanā).

"The eastern mountain carries the sun on its head as a jewel and teaches the householders that hospitality should be provided to good people."

In this example, the eastern mountain called Udayācala is described as teaching a good and happy idea that hospitality should be provided by householders to all the guests that come. This is done by means of the action of the mountain, namely, carrying the sun as an ornament on its head. So, this is an instance of the Sadarthanidarśanā.

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Some scholars call the first two types of Nidarśanā (Vākyārthavṛtti and Padārthavṛtti) as Asambhavadvastu-sambandhanibandhana and the third type as sambhavadvastunibandhana. Let us explain it : In the first type of Nidarśanā, the identity of the meanings of two sentences is impossible and so results in the similarity of their subjects. In the second type of Nidarśanā also, the Darma of one thing can not exist in another thing and therefore results in the similarity of the possessers of those Dharmas. But in the third type of Nidarśanā the teaching of the happy and unhappy ideas through one's actions is quite possible and it includes the similarity in itself. Because, in examples like बोधयत् गृहमेधिनः the suffix णिच् is used in the sense of making some one capable of action just as it is found in the well-known example कारीषोऽग्निरध्यापयति.. Just as the fire of the dry cowdung makes the young students capable of studying by getting rid of cold, so also the mountain under description itself takes the role of the Upamāna and becomes able to teach the householders the idea explained above, viz., "A householder should honour a good man that comes to him with proper hospitality like that mountain which honours the sun by carrying him on its head. So, the teaching of an idea here is quite acceptable.

Vyatirēkālam̐kāra

Vyatireka occurs when a distinction is described between the Upamāna and Upameya.

(Example) : Good people are tall like the mountains, but soft in nature.

This Vyatireka results in establishing the superiority of the Upameya.

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Another example of the same type : "O hero, there is a speciality in your hand, when compared to the tender leaves of the wish-yielding tree. That tender leaf becomes an ornament of Karṇa (ear), while your hand makes Karṇa (the famous warrior in the Mahābhārata) insignificant."

An example of Vyatireka where the import is the inferiority of the Upameya.

"O Aśōka tree, you are red with fresh tender leaves; I am red (= full of love) from this virtues of my beloved. The bees from the bow of the god of love come to you while the arrows from that bow come to me. A kick with the foot of a beautiful lady causes delight in you and it is the same with me. Thus, everything is common to both of us, but, I have been made Saśōka (sorrowful) by the creator, while you are Aśōka (free from sorrow)."

An example of Vyatireka where neither superiority nor inferiority is suggested is given below:

"The difference between a miser and a sword is only in shape. Both hold a strong fist, both sit in the Kōśa (scabbard of treasury) and both are dirty by nature."

14.5 Grammar

वाक्यार्थयोः। वाक्यस्यार्थः वाक्यार्थः। षष्ठीतत्पुरुषः। वाक्यार्थश्च वाक्यार्थश्च वाक्यार्थौ। तयोः।

सौम्यता। सौम्यस्य भावः सौम्यता।

अकलङ्कता। अविद्यमानः कलङ्कः यस्य सः अकलङ्कः। तस्य भावः अकलङ्कता।

पूर्णेन्दोः। पूर्णः इन्दुः पूर्णेन्दुः।

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विशेषणं विशेष्येण बहुलम्। (२-१-५७) इति सूत्रेण कर्मधारयसमासः। तस्य पूर्णेन्दोः।

श्वपुच्छम्। शुनः पुच्छं श्वपुच्छम्।

बधिरकर्णजायः। बधिरस्य कर्णौ बधिरकर्णौ। बधिरकर्णयोः जायः बधिरकर्णजायः। सप्तमीतत्पुरुषः।

अबुधः। न बुधः अबुधः। नञ् (२-२-६) इति सूत्रेण नञ्तत्पुरुषसमासः।

पदार्थवृत्तिः। पदस्यार्थः पदार्थः पदार्थे वृत्तिः यस्याः सा पदार्थवृत्तिः। षष्ठीतत्पुरुषसहितो बहुव्रीहिः।

नीलाम्बुजन्मनोः। अम्बुनि जन्म ययोस्ते अम्बुजन्मनी। नीले अम्बुजन्मनी नीलाम्बुजन्मनी। तयोः नीलाम्बुजन्मनोः।

धत्ते। डु धाञ् धारणपोषणयोः। लट्। धत्ते दधाते दधते। धत्से दधाते दध्वे। दधे दध्वहे दध्महे।

पाण्डिमा। पाण्डोर्भावः पाण्डिमा। पृथ्वादिभ्य इमनिजू वा (५-१-१२२) इति इमनिच्। पाण्डिमा पाण्डिमानौ पाण्डिमानः। इमनिजन्ताः सर्वे शब्दाः पुंलिङ्गे प्रयुज्यन्ते।

अदृष्यत। दृशिर् प्रेक्षणे। कर्मणि लङ्। प्रथमपुरुषैकवचनरूपम्।

दोग्धुकामाः। दोग्धुं कामो येषां ते दोग्धुकामाः। 'तुंकाममनसोरपि' इति वचनेन तुमुनो मकारस्य लोपः।

कामधेनुः। कामदात्री धेनुः कामधेनुः। मध्यमपदलोपी समासः।

तितीर्षन्तः। तरीतुम् इच्छन्तः इति तितीर्षन्तः।

तुष्टुवुः। ष्टुञ् स्तुतौ। लिट्। प्रथमपुरुषबहुवचनम्। तुष्टाव तुष्टुवतुः तुष्टुवुः।

गुणार्णवम्। गुणानाम् अर्णवो गुणार्णवः, तम्।

राजसेवा। राज्ञः सेवा राजसेवा।

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पञ्चाननपरिष्वङ्गः। पञ्चं विशालम् आननं यस्य स पञ्चाननः। तस्य परिष्वङ्गः। बहुव्रीहि तत्पुरुषश्च।

व्यालीवदनचुम्बनम्। व्यालस्य स्त्री व्याली। व्याल्याः वदनं व्यालीवदनम्। तस्य चुम्बनं **व्यालीवदनचुम्बनम्।**

ज्योत्स्नाभस्मच्छुरणधवला। ज्योत्स्ना एव भस्म ज्योत्स्नाभस्म।

ज्योत्स्नाभस्मना छुरणं ज्योत्स्नाभस्मच्छुरणम्।

ज्योत्स्नाभस्मच्छुरणेन धवला।

बिभ्रती। बिभर्ति इति - बिभ्रती।

डु भृञ् भरणे। वर्तमानकृदन्तं (शत्रन्तं) रूपम्। नाभ्यस्ताच्छतुः (७-१-७८) इति

नुमागमाभावः। स्त्रियाम्, उगितश्च (४-१-६) इति ङीप्। बिभ्रती बिभ्रत्यौ बिभ्रत्यः।

तारकास्थीनि। तारकाणि एव अस्थीति तारकास्थीनि।

रात्रिकापालिकी। रात्रिरेव कापालिकी रात्रिकापालिकी।

दधती। दधातीति दधती। डु धाञ् धारणपोषणयोः। रात्रन्तं रूपं स्त्रीलिङ्गे।

मतान्तरे। अन्यत् मतं मतान्तरम्। तस्मिन्।

सुहृदनुग्रहः। सुहृत्सु अनुग्रहः सुहृदनुग्रहः।

आदधानः। आदधातीति आदधानः।

धाञ्धान्तेः शानजन्तं रूपम्।

पृषद्गणः। पृषतां गणः पृषद्गणः।

प्रकृतिकोमलाः। प्रकृत्या कोमलाः प्रकृतिकोमलाः।

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14.6 Self check questions

1. How many types of Nidarśanā are there ? Give their names.
2. What is Lalitōpamā ?
3. What is the main difference between Rūpaka and Nidarśanā ?
4. What is meant by Viśiṣṭarūpaka ? Which is its example ?
5. How many types of Vyatireka are enumerated in the Kuvalayānanda ? Which are those types ?
6. What is the meaning of अनुभयपर्यवसायी व्यतिरेकः ?
7. What is the difference between सदर्थनिबन्धना and असदर्थनिबन्धना ?
8. What do you understand from the example कारीषोऽग्निरध्यापयति ?

14.7 Glossary

अरण्यरूदितम् = Weeping in the forest (a useless task)

उद्वर्तितम् = Massaged

अवरोपितम् = Sown

ऊषरः = Desert, barren land where nothing grows

श्वपुच्छम् = Dog's tail

बंधिरः = Deaf person

कर्णजापः = Whispering in the ear

दर्पणः = Mirror

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अम्बुजन्म	=	Lotus
गौडनारी	=	Bengali woman
गण्डतम्	=	Cheek
पाणिडमा	=	Whiteness
पर्यवसानम्	=	Culmination
अर्थिमुद्रा	=	Sign of a begger; gesture indicating that one is a supplicant
चरमचरणः	=	Hindleg
दुर्गहम्	=	One that is difficult to catch
दोग्धुकामाः	=	Desirous of milking
करभः	=	Camel
दोर्भ्याम्	=	With two hands
तितीर्षन्तः	=	Desiring to cross
गुणार्णवम्	=	= An ocean of virtues
असिधारा	=	Edge of a sword
अवलेहनम्	=	Licking with the tongue
परिष्वङ्गः	=	Hugging; embrace
पञ्चाननः	=	Lion
व्याली	=	Poisonous female serpent
क्षतिः	=	Danger; damage
विष्टरम्	=	Seat
ज्योत्स्ना	=	Moon light

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भस्म	=	Ash
छुरणम्	=	Smearing
अस्थीनि	=	Bones
अन्तर्धानम्	=	Vanishing
कापालिकी	=	A woman of the Kāpālika sect
लाञ्छनम्	=	Spot (on the moon)
छलम्	=	Pretext
सविता	=	Sun (सविता सवितारौ सवितारः)
सुहृद्	=	Friend
हेला	=	Sportive act
हेलयैव	=	Very easily
पृषत्	=	Drop of water
धुतः	=	Pushed
चूडामणिः	=	Crest jewel
आतिथेयी	=	Hospitality
गृहमेधिन्	=	Householder
गर्भीकरोति	=	Includes
कारीषोऽग्निः	=	Fire of cowdung cakes
शीतापनयनम्	=	Removal of cold
कर्णः	=	Ear, a hero in the Mahābhārata story
रक्तः	=	Red, having love
शिलीमुखाः	=	Bees; arrows

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मुष्टिः = Fist; hilt of a sword

कोशः = Seabbord; treasury room

मलिन = Black; dirty

कृपणः = Miser

कृपाणः = Sword

आकारः = Shape; the letter 'आ'

14.8 Model questions for examination

I 1) पूर्णोपमालङ्कारस्य लक्षणम् उक्त्वा लक्ष्ये समन्वयं कुरुत।

2) बिम्बप्रतिबिम्बभावस्य किं लक्षणम् ? सोदाहरणं विवृणुत।

3) लुप्तोपमायाः कति विधाः सन्ति ? ताः काः ? तासु अन्यतमायाः उदाहरणं दीयताम्।

4) 'अनन्वयः' इति नाम्नः अन्वर्थत्वं विवृणुत।

5) रूपकालङ्कारस्य लक्षणं प्रतिपाद्य भेदाः विव्रियन्ताम्।

6) हेत्वपह्नुतेः छेकापह्नुतेर्वा लक्षणं सोदाहरणं प्रतिपादयत।

7) अतियोक्तेः कति भेदाः कुवलयानन्दे निरूपिताः ? ते के ? तेषू अन्यतमस्य लक्षणं सोदाहरणे विवृणुत।

II **अधोनिर्दिष्टेषु पद्येषु द्वयोः कोऽलङ्कारः इति सप्रमाणं सविस्तरं निरूप्यताम्।**

1) खमिव जलं जलमिव खं हंसश्चन्द्र इव हंस इव चन्द्रः।
कुमुदाकारास्तारास्ताराकाराणि कुमुदानि।।

2) रात्रौ श्वेर्दिवा चेन्दोरभावादिव स प्रभुः।
भूमौ प्रतापयशसी सृष्टवान् सततोत्थिते।।

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3) उत्कण्ठयति भेधानां माला वर्गं कलापिनाम्।

यूनां चोत्कण्ठयत्यद्य मानसं मकरध्वजः।।

III अधोनिर्दिष्टेषु अलङ्कारयुग्मेषु यथारुचि त्रयाणां परस्परभेदो निरुप्यताम्।

१) रूपक-परिणामयोः

२) रूपक-निदर्शनयोः

३) अर्थावृत्तिदीपक-प्रतिवस्तूपमयोः

४) पदावृत्तिदीपक-दुष्टान्तयोः

IV विव्रियताम् -

कर्ता यद्युपमानं स्यान्न्यग्भूतोऽसौ क्रियापदे।

स्वक्रिया साधन्वयग्रो नालमन्यद् व्यपेक्षितुम्।।

अथवा

सिद्धिः ख्यातेषु चेन्नाम कीर्त्यते तुल्यतोक्तये।

युवामेरेह विख्यातौ त्वं बलैर्जलधिर्जलैः।.

V एषां टिप्पणीः रचयत -

१) अध्यवसायः २) ऐक्यारोपः

३) सापङ्नवोत्प्रेक्षा ४) अनुभयपर्यवसायी व्यतिरेकः

५) सम्भावना ६) वैधर्म्यम्

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UNIT - 15

History of Sanskrit Poetics

STRUCTURE

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15.2 Introduction

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15.3.1 Doctrine of Rasa

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15.4 Self-check Questions

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UNIT - 15

History of Sanskrit Poetics

15.1 Purpose

Dear Student,

You have studied the twenty Alaṁkāras prescribed for your examination. The Alaṁkāras have to be used judiciously by the poets to produce the aesthetic effect in the readers of poetry. If the Alaṁkāras are used improperly or indiscriminately, they may produce the opposite of te desired effect. In order to understand the right way of using the Alaṁkāras, a poet should know the several concepts and processes involved in the enjoyment of poetry, or for that matter, of any art. Not only the poet, but the connoisseur of poetry also has to know these concepts so that he can enjoy, appreciate and evaluate poetry. The purpose of this unit is to draw your attention towards the main tenets, principles and doctrines of Alaṁkāra Śāstra so that you will be able to view the creations of poets and dramatists in proper perspective. These principles and doctrines have evolved as a result of the critical thinking of many generations and so it is necessary to know the historical background of these ideas. A brief survey is provided in the following pages.

15.2 Introduction

Vedas contain many passages which exhibit poetic beauty. The Vedic seers were also gifted poets; they were able to use many devices to enhance the beauty of their statements. Vālmīki, the author of the Rāmāyaṇa, was undoubtedly a poet par

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excellence. Vyāsa, the author of the Mahābhārata, was a master and a model for all future poets. Many great poets and dramatists appeared later and enriched Sanskrit literature both qualitatively and quantitatively. This creative poetic activity supplied the material for critics and gradually the science of poetic art, which came to be called Alaṁkāraśāstra, evolved in this land. The search to find out the secret of the poetic process seems to be eternal. Every eminent thinker has contributed to the growth of this Śāstra. The conclusions reached by any one of them may not be universally accepted, but it cannot be said that a particular author was totally wrong. The view points differed and so the conclusions also differed. Each doctrine has some intrinsic value. Hence, we must try to understand the ideas and theories of each school or author to develop the proper skill of appreciating poetry.

A theory of poetics should have been evolved as early as the second century A.D. as shown by epigraphic records. Rudradāmans incription found at Junagad and dated 150 A.D. throws a flood of light on the knowledge of the people in this field. Dr. P.V. Kane says, "The composer of this inscription was evidently trying to come up to the standard of a good poet laid down in the works on poetics of his day and therefore this inscription represents at least a mediocre attempt at what a Kāvya was in those days required to be." (HSP, P.336). Many principles were probably defined in antiquity, but those works have not come down to us. The history of anskrit poetics commences with Bharata and ends with Jagannātha Paṇḍitarāja. We have to have some knowledge of the doctrines evolved by those illustrious thinkers. Let us try to understand what they have to say on poetic beauty.

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15.3 Tenets of Sanskrit poetics

Sanskrit poetics was not an isolated subject. Literature itself was adored as the essence and sum of all Śāstras

'समष्टिः सर्वशास्त्राणां साहित्यमिति कथ्यते'

A poet was expected to be an expert in many fields. Critics who has to examine, assess and appreciate poetry had to be better. They were expected to highlight the excellences of poetry and also to point out its blemishes so that future poets could add more of the former and avoid the latter. (गुणाधानं दोषहानम्) In this search for beauty in poetry, the main doctrines that were presented by great scholars and accepted by posterity are :

1)	Rasa	2)	Dhvani	3)	Aucitya
4)	Vakrokti	5)	Rīti and	6)	Alaṁkāra

It should be kept in mind that all writers have unanimously agreed that all these play a role in bringing the beauty or charm or attractiveness to poetry. When we say that a certain author is a representative of the Alaṁkāra school, it only means that he emphasies the role of Alaṁkāras; it does not mean that he denigrates any of the other doctrines. If an author says that Vakrokti is the very life of Kāvya, it shows his preference, it does not mean that he rejects the need of Rasa or Guṇa or Alaṁkāra. The dispute is only regarding the supremacy of this or that cause of beauty.

15.3.1 Doctrine of Rasa

The word 'Rasa' occurs in the Upaniṣads. 'रसो वै सः। रसं ह्येवायं लब्ध्वानन्दी भवति' is a famous statement found in the

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Taittirīyōpaniṣat. The same word acquired a special meaning in poetics. Bharata's Nāṭyaśāstra treats this subject elaborately in the sixth chapter. His famous aphorism -

विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः

is the foundation of the Rasa theory. He enumerates and explains eight Rasas (शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स, अद्भुत). The ninth Rasa called Śānta was probably added to the list later. The Nāṭyaśāstra had the drama as its focal point, but it also is the basic work for poetics because all the important questions of poetry have been treated there. We do not know the precise date of Bharata, but he was certainly before Kālidāsa because his name is clearly mentioned in the Vikramōrvaśīyam. Nāṭyaśāstra may have been written any where between the third century B.C. and the third century A.D. Dr. Ragini Ramachandra observes "It is astonishing that as far back as 3rd century B.C. Bharata should have not merely pinpointed as to what constitutes the soul of poetry but also defined with precision the existence and characteristic of all the mental states (Bhāvas) in man and their role in the genesis of Rasa. (Indian Literary Criticism, P. 14).

All the authors have accepted the importance of Rasa in drama as well as literature. There are disputes and discussions regarding the number of Rasas. Bhoja is of the view that Śṛṅgāra is the only true Rasa (शृङ्गारमेव रसनाद् रसमामनामः) while Rūpagōsvāmi and Madhusūdana Sarasvati add Bhakti to the list of Rasas. Ānandavardhana, the champion of Dhvani doctrine, stresses the importance of Rasa by saying that a poet's main concern should be the evocation of Rasa (रसादिमय एकस्मिन् कविः स्याद् अवधानवान्). Viśvanādha, the author of the Sāhityadarpaṇa (14th Century A.D.) declared that Rasa is the soul of poetry (वाक्यं रसात्मके काव्यम्). Mammata the author of Kāvyaprakāśa (11th Century A.D.) states explicitly that Rasa is

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the most important factor in poetry and the denoted meaning has importance only in so far as it is the basis of Rasa (रसश्च. मुख्यः, तदाश्रयाद् वाच्यः) Thus the prominence of the concept of Rasa in Sanskrit poetics is indisputable.

15.3.2 Concept of Dhvani

Ānandavardhana's Dhvanyālōka is a mile stone in the history of Sanskrit poetics. Its influence on the thougts of future generations is remarkable. Ānandavardhana (9th Century A.D.) was a good poet and great critic at the same time. According to him, Dhvani (suggestion or suggested meaning) is the soul of poetry (काव्यस्यात्मा ध्वनिः). It is of three kinds, namely वस्तुध्वनि, अलङ्कारध्वनि and रसध्वनि, words in poetry have three functions which are called अभिधा, लक्षणा, व्यञ्जना. The first two are accepted by logicians and others. The third, called Vyañjanā, functions in poetry. It conveys the most charming meanings and also the sentiments and emotions. The suggested meaning is the basis to decide the class of poetry. If the suggested meaning is beautiful and prominent, the poetry is called "Dhvani". If it is subservient to any other meaning, the poetry belongs the second category called " Guṇībhūtavyangya " If no suggested meaning is present, or if it is not at all beautifu, the poetry is called 'citra'. If good poetry, all factors constituting it contribute to the enhancement of the 'Rasa' (or similar suggested meaning).

Ānandavardhana's advent changed the course of Indian poetry. It is true that some authors like Mahimabhaṭṭa (11th Century A.D.) opposed Ānandavardhana's theory vehemently. But, on the whole, the Dhvani theory was accepted by almost all important writers statements in the Dhvanyālōka are respectfully quoted by one and all. Abhinavagupta (950 A.D. to 1020

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A.D.) wrote a commentary called 'locana' on the Dhvanyālōka,which established the theory of Dhvani firmly.

Even though Ānandavardhana states that the Dhvani was known to earlier scholars (काव्यस्यात्मा ध्वनिरिति ब्रुधैर्यः समान्नातपूर्वः) no scholar before Ānandavardhana has said any thing about the concept of Dhvani probably such works are lost. Many stanzas from Vālmīki, Vyāsa, Kālīdāsa, Māgha and other important poets have been given as examples of various types of Dhvani in the Dhvanyālōka. Ānandavardhana accepts शान्तरस and strongly argues that शान्तरस is the chief Rasa in the Mahābhārata.

There is a controversy among scholars regarding the authorship of the Kārikās and Vṛtti of the Dhvanyālōka. Dr.P.V. Kane is of the opinion that Ānandavardhana wrote only the Vṛtti and the writer of the Kārikās was a different person. Dr. K. Krishnamoorthy states that Ānandavardhana wrote the Kārikās as well as the Vṛtti. The greatness of Ānandavardhana is summed up in the following Ślōka

ध्वनिनातिगंभीरेण काव्यतत्त्वनिवेदिना।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः।.

The concept of 'Dhvani' was borrowed by the Alaṁkāraśāstra from grammarians.

(बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यंग्यव्यञ्जकस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः। ततस्तन्मतानुसारिभिरन्यैरपि न्यग्भावितवाच्यव्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य।

Kāvyaprakāśa of Mammata, I. 4 Vṛtti)

Ānandavardhāna has shown that hundreds or even more types of Dhvani exist and the poets should follow the path shown by him incorporating all other principles in a harmonious way. As he himself says at the end of the Dhvanyālōka,

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इत्यक्लिष्टरसाश्रयोचित गुणालङ्कारशोभाभृतो

यस्माद्वस्तु यमीहितं सुकृतिभिः सर्वं समासाद्यते।

काव्याख्येऽखिलधाम्नि विबुधोद्याने ध्वनिर्दर्शितः

सोऽयं कल्पतरूपमानमहिमा भोग्योऽस्तु भव्यात्मनाम्।।

Thus, the doctrine of Dhvani includes all other principles - Rasa, Aucitya, Guṇa, Alam̐kāra etc. According to the Dhvani theory, Dhvani is the only type of Kāvya that is worthy of persuit by poets and readers.

इदानीन्तनानां तु न्याय्यै काव्यनयव्यवस्थापने क्रियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्य प्रकारः, यतः परिपाकवतां कवीनां रसादितात्पर्यविरहे व्यापार एव न शोभते।

15.3.3 Aucitya : Its scope

Aucitya is one of the earliest concepts that attracted the attention of poeticians. Aucitya means "propriety" or "appropriateness". In life too propriety plays an important role. A dress that is proper for one occasion may appear funny or ridiculous in another. An arnament worn wrongly produces only laughter as Bharata observes in the Nātyaśāstra.

अदेशजो हि वेषस्तु न शोभां जनयिष्यति।

मेखलोरसि बन्धे च हास्यायैवोपजायते।। (23-69)

Rudraṭa uses the word 'Aucitya' in his Kāvyālam̐kāra. (औचित्यमालोच्य तथार्थसंस्थम्। 2.32) Ānandavardhāna elaborates the concept and empasises its need for the poet at every step.

अनौचित्याद् ऋते नान्यद् रसभङ्गस्य कारणम्।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा।।

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वाच्यानां वाचकानां च यदौचित्येन योजनम्।

रसादिविषयेणैतत् कर्म मुख्यं महाकवेः।

There is no other cause of the breach of Rasa than impropriety. The secret of success in the delineation of Rasa is following propriety known in the world. The art of the poet in putting together words and meanings in such a way that they will be conducive to the Rasa is very important. It is the chief task of the poet.

Rājaśhēkhara, author of the Kāvyamīmāmsā, flourished after Ānandavardhāna in the earlier part of the tenth century. He states that mastery on poetry means the ability to discriminate between the proper and the improper (उचितानुचितविवेको व्युत्पत्तिः)

Kuntaka, author of the Vakroktijīvita (last quarter of the tenth century A.D.) has given his own contribution to the development of the Aucitya concept. He says :

आञ्जस्येन स्वभावस्य महत्त्वं येन पोष्यते।

प्रकारेण तदौचित्यम् उचिताख्यान जीवितम्।।

यत्र वक्तुः प्रमातुर्वा वाच्यं शोभातिशायिना।

आच्छाद्यते स्वभावेन तदप्यौचित्यमुच्यते।।

Aucitya is one of the Guṇās in Kuntaka's system.

Kṣemendras contribution to the development of Aucitya concept is the most important because he wrote a treatise called औचित्यविचारचर्चा exclusively to deal with it. He was a prolific writer and has many works to his credit. He flourished in the second half of the 11th Century A.D.

Aucitya is the very life of poetry according to Kṣemendra

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(औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्). He states that neither Alaṁkāras nor Guṇas can create beauty in the absence of Aucitya:

काव्यस्थालम् अलङ्कारैः किं मिथ्या गुणितैर्गुणैः।

यस्य जीवितमौचित्यं विचिन्त्यापि न दृश्यते।।

Also -

औचित्येन विना रुचिं प्रतनुते नालङ्कृतिर्नो गुणाः।

Kṣēmēndra classifies Aucitya into twenty-seven types and gives examples and counter-examples to establish his theory. In his view Aucitya is a very comprehensive concept that includes all other doctrines.

Kṣēmēndra follows the path shown by Ānandavardhāna and Kuntaka and presents 'practical criticism'. S.K. De observes "Kṣēmēndras work in this respect possesses a unique value, and the part of his treatment which discusses the illustrative verses is extremely interesting as an evidence of 'Appreciation' which is comparatively rare in Sanskrit." (History of Sanskrit poetics)

15.3.4 Vakrokti

The word Vakrokti is first met with in Bhāmahas Kāvyālaṁkāra.

सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते।

यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना।।

According to Bhāmaha, no Alaṁkāra can exist without Vakrokti. Daṇḍin thinks that literature has two main aspects, viz., Svabhāvokti and Vakrokti.

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'द्विधा भिन्नं स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्ग्मयम्'

This concept was taken up by Kuntaka who maintained that Vakrokti was the very life of Kāvya. He states that Śabda (word) and Artha (meaning) are the two items that have to be decorated and Vakrokti is the decoration of both.

शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि।
अर्थः सहृदयाह्लादकारी स्वस्पन्दसुन्दरः।।
उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः।
वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरूच्यते।।

Dr. P.V. Kane explains : "Vakrokti is a striking mode of speech differing from an transcending the ordinary every day mode of speaking about a thing (and hence called Vakrokti). It is speech that charms by the skill of the poet."

Since Kuntaka accepts only Vakrokti as the life of Kāvya, he rejects the Svabhāvōkti outright. He says that Svabhāva (or nature of things) is what is to be adorned (Alam̐kāra) and therefore nothing remains as Alam̐kāra if Svabhāvōkti itself becomes an Alam̐kāra.

अलङ्कारकृतां येषां स्वभावोक्तिरलक्षङ्कृतिः।
अलङ्कार्यतया तेषां किमन्यदवशिष्यते।।

Kuntaka includes Dhvani under Vakrokti. Ānandavardhānas emphasis is on the suggested meaning while Kuntaka emphasies the importance of the special function of the poet which he calls Kavivyāpāra.

Kane's estimate of Kuntakas value to Indian literary criticism is worthy of note. "The Vakroktijīvita is a work of great value and deserves to be rescued from the oblivion into which it has fallen. Whatever one may think of his central theory that

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Vakrokti is the soul of poetry and of the somewhat quaint nomanclature adopted by the author, the work shows originality, great literary acumen and is full of charming ideas." (History of Sanskrit Poetics, P. 234)

Dr. K. Krishnamoorthy, who has translated Kuntaka's work into English says, "More than all, what makes Kuntaka's work most readable and unique even today is his personal style and practical literary analysis revealing a very fresh and smart literary sensibility. It is often complained that in Sanskrit poetics we do not have any racy and readable literary criticism as in the west. While the charge is mostly true of the predecessors of Ānandavardhāna, and Kuntaka. Between these two again, while Ānandavardhana is equally at home in pure and abstract Śāstra and illuminating practical criticism as well, Kuntaka alone provides us undiluted and unadulterated literary criticism. In the Dhvanyālōka too, the space devoted to pure literary analysis is far too meagre compared to the space devoted the establishment of the Dhvani theory because Ānandavardhana is more objective than subjective. But Kuntaka's Vakrōktijīvita may be characterized without exaggeration as one running piece of a purely literary criticism whose merit is subjective appreciation." (Kuntaka's contribution to Sanskrit Poetics, Hiriyanna Birth Centenary Volume, P. 85)

The name 'Vakrokti' has been given to just an Alaṁkāra in Appayya Dīkṣitas Kuvalayānanda (वक्रोक्तिः श्लोषकाकुभ्याम् अपरार्थप्रकल्पनम्), thrushing the large scope of Vakrokti to the background. It is unfortunate that Kuntaka's theory did not get many votaries and supporter. If later scholars had followed Kuntaka's model, there would be ample literary criticism in Sanskrit. Kuntaka needs to be studied well so that his method is revived. Gōpāla, a commentator of the Kāvyaprakāśa, eulogises Kuntaka as follows :

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वक्तानुरञ्जनीमुंक्तिं चञ्चूमिव मुखे वहन्।

कुन्तकः क्रीडति सुखं कीर्तिस्फटिकपञ्जरे।।

15.3.5 Guṇa and Rīti

Bharata enumerates and enunciates ten Guṇas of Kāvya in the 17th chapter.

श्लेषः प्रसादः समता माधुर्यं सुकुमारता।

अर्थव्यक्तिरूदारत्वमोजः कान्ति समाधयः।.

Bhāmaha speaks of only three Guṇas, namely, Mādhurya, Prasāda and Ojas.Daṇḍin accepts all the ten Guṇās of Bharata. Vāmana accepts ten Śabdaguṇas and ten Arthaguṇas. Others (Kuntaka) have given different names to Guṇas. Mammaṭa emphatically states that there are only three Guṇas and not ten (त्रयस्ते न पुनर्दश)

The distinction between Guṇas and Alaṁkāras who first clearly shown by Vāmana in his Kāvyālaṁkārasūtra.

(काव्यशोभायाः कर्तारो धर्मा गुणाः, तदतिशयहेतवस्त्वलङ्काराः)

Vāmana was also the first to speak about the Ātman (soul) of Kāvya. According to him, Rīti is the soul of Kāvya (रीतिरात्मा काव्यस्य). He defines Rīti as a special way of arranging the words (विशिष्टा पदरचना रीतिः). The speciality is due to the Guṇas (विशेषो गुणात्मा). Thus the relation between the Guṇas and Rīti is made clear. Earlier writers had used the word ' Mārga ' for Rīti. Vāmana accepts three Rītis, namely, Vaidarbhī, Gauḍī and Pāñcālī. He praises Vaidarbhī, which, according to him, possesses all the Guṇas (समग्रगुणा वैदर्भी).

Ānandavardhāna says that the Rītivādins had a hazy

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knowledge of the soul of poetry, and they could not explain it properly. He says ;

अस्फुटस्फुरितं किञ्चित् काव्यतत्त्वं यथोदितम्।

अशक्नुवद्भिर्व्याकर्तुं रीतयः सम्प्रवर्तिताः।।

It is very difficult to accept Vāmanas theory of Rīti, because it cannot be universal. Vaidarbhī or Gauḍī of Pāñcālī can be seen only in Sanskrit (or languages which borrow words and phrases from it). Such Rīti cannot be found in languages like English. So the Rīti concept is limited to a few languages. The Rasa doctrine or theory of Dhvani can be applied to poetry of any language. The concept of Aucitya also is universal, but not Rīti. That is why we don't have any other major author that follows Vāmana.

15.3.6 Alam̐kāra

It has already been pointed out that Vedic literature abounds in poetic expressions embellished by figures of speech. When thinkers began the search for the cause of beauty in poetry, they naturally first thought that the figures of speech were responsible for that beauty. It was said

'काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रचक्षते' :

In spite of the fact that many other concepts were discovered later, it is true that every author deals with many Alam̐kāras, some paying the maximum attention to their classification and elaboration. "Bhāmaha is deemed to be the oldest exponent of the Alam̐kāra school of Poetics" (Kane, P. 83). Daṇḍin also reserves the bulk of his work for the exposition of Alam̐kāras. Udbhaṭa, mainly deals with Alam̐kāras only. Vāmana, though he advocates the Rīti concept, has

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defined and illustrated Alaṁkāras. In Mammaṭas Kāvyaprakāśa, the ninth chapter deals with the Śabdālaṁkāras and the tenth with Arthālaṁkāras. Ruyyaka's Alaṁkārasarvasvas focus is only on Alaṁkāras. Thus, the main subject of this Śāstra is Alaṁkāra and the name अलंकारशास्त्र also points to the prominence given to Alaṁkāras by the tradition.

15.4 Self-check questions

1) Which are the main doctrines of the Alaṁkāraśāstra ?
2) Where did the Rasa theory originate ?
3) What is the relation between Rasa and Dhvani ?
4) How do we differentiate between Guṇas and Alaṁkāras ?
5) Who was the first author that introduced the concept of Kāvyātma ?
6) What is the main contribution of Kuntaka to Sanskrit Poetics ?
7) Trace the development of the doctrine of Aucitya in Sanskrit Poetics.
8) What is Rīti ? What was the name used by Daṇḍin for Rīti ?

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UNIT - 16

Kuvalayānanda

(Brief History of Alaṁkāraśāstra)

STRUCTURE

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UNIT - 16

Kuvalayānanda

(Brief History of Alam̐kāraśāstra)

16.1 Introduction

It is necessary to know the historical background of the development of the poetic thought in order to be able to assess each author's contribution. Usually an author's writings will be in response to some other's doctrines. So we should know about all important authors of the Alam̐kāraśāstra. You will study the history of Sanskrit Poetics next year in detail. Now, an alphabetical list of important authors and their chief works is provided with a brief note wherever necessary.

16.2 Important authors and their works

16.2.1 अप्पय्यदीक्षित Appayya Dīkṣita

(Second half of the 16th Century A.D.). His works are कुवलयानन्द, चित्रमीमांसा and वृत्तिवार्तिक in Alam̐kāraśāstra. He has about a hundred works to his credit in various fields.

16.2.2 अभिनवगुप्त Abhinavagupta

(Second half of the 10th and first quarter of the 11th Century A.D.) He was an encyclopaedic scholar. His commentary on Bharata's Nātyaśāstra is अभिनवभारती which is the most authoritative work on the subject. His father was Narasimha Gupta (alias Cukhala) and mother Vimalakala. Abhinavagupta's another very important work is the commentary 'Locana' on Ānandavardhanas Dhvanyāloka. He was a great teacher of the

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Pratyābhijñādarśana. He lived in Kashmir and studied under many teachers. He had thousands of disciples. His independent masterpiece is Tantrālōka. Kṣēmēndra was a student of Abhinavagupta.

16.2.3 आनन्दवर्धन Ānandavardhana

(Second half of the 9th Century A.D.). Ānandavardhana flourished under Avantivarman of Kashmir. He was a poet and critic. His works are Dhvanyālōka, a treatise on the doctrine of suggestion in poetry, Dēvīśataka, a eulogy of Dēvī, Afjunacarita, a Mahākāvya in Sanskrit, Viṣamabāṇalīlā, a work in Prākṛit and Dharmōttamāvivṛti, a book on Buddhist logic. Dhvanyālōka is a milestone in the history of Alaṁkāraśāstra. He is said to have written a work called तत्त्वालोक also.

16.2.4 आशाधर Āśādhara

(Second half of the 17th Century). He has written a commentary on the Kuvalayānanda besides Trivēṇikā and Kōvidānanda.

16.2.5 उद्भट Udbhaṭa (C. 750-850 A.D).

Udbhaṭa wrote अलङ्कारसारसङ्ग्रह, कुमारसम्भव and भामह विवरण. The verses from this Kumārasambhava are quoted as examples in the Alaṁkārasārasaṁgraha. Ānandavardhana has much respect for Udbhaṭa. Udbhaṭa wielded much influence on later writers. The Kashmirian tradition says that he was in the court of King Jayāpīḍa (779-813 A.D.)

16.2.5 कुन्तक Kuntaka (950-1000 A.D)

He is the author of वक्रोक्तिजीवित. His name is the brightest in Indian Literary Criticism.

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16.2.6 केशवमिश्र Keśavamiśra

(Second half of the 16th Century A.D.). He wrote अलङ्कारशेखर..

16.2.7 क्षेमेन्द्र Kṣemendra (990-1066 A.D.)

Author of several works and poems. In Alam̐kāraśāstra, his works are - औचित्यविचारचर्चा and कविकण्ठाभरण, सुवृत्ततिलक is his work on prosody. His बृहत्कथामञ्जरी and भारतमञ्जरी are very popular. He calls himself व्यासदास. He flourished under th King Ananta of Kashmir who ruled from 1028 to 1063 A.D.

16.2.8 गोपेन्द्रतिप्पभूपाल Gōpēndratippabhūpāla

(15th Century A.D.). He wrote a commentary on Vāmanas काव्यालंकारसूत्रवृत्ति.

16.2.9 जगन्नाथपण्डितराज Jagannāthapaṇḍitarāja

He flourished under the patronage of the Moghal emperor Shah Jahan in the 17th Century A.D. His magnum opus is रसगङ्गाधर, a great work in Alam̐kāraśāstra. He has several works to his credit, namely गङ्गालहरी, सुधालहरी, लक्ष्मीलहरी, भामिनीविलास etc. He criticises Appayya Dīkṣita very vehemently. He was also an opponent of Bhattōji Dīkṣita and wrote a critique of सिद्धान्तकौमुदी. Jagannatha's poetic abilities are unrivalled unfortunately, रसगङ्गाधर is incomplete.

16.2.10 जयदेव Jayadeva (1200-1250 A.D.)

(Jayadeva who wrote the चन्द्रालोक is different from the author of the famous गीतगौविन्द). He had a title पीयूषवर्ष and wrote a drama called प्रसन्नराघव.

16.2.11 दण्डिन् Daṇḍin

(Second half of the 7th Century). Daṇḍin is the author of

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काव्यादर्श which has three chapters. There is dispute among scholars whether he is identical with the author of the दशकुमारचरित and the अवन्तिसुन्दरीकथा). A few verses in काव्यादर्श and Bhāmahas काव्यालङ्कार are identical. It is possible that both borrowed from an earlier author whose work is not extant.

16.2.12 धनञ्जय Dhanañjaya

(Second half of the 10th Century A.D.). He wrote दशरूपक to elucidate the principles of Sanskrit drama. He opposed Dhvani theory. Dhanika has written a commentary called अवलोक on दशरूपक.

16.2.13 नमिसाधु Namisādhu

(Second half of the 11th Century A.D.). He wrote a commentary on Rudrata's Kāvyālaṁkāra.

16.2.14 प्रतीहारेन्दुराज Pratīhārendurāja

(First half of the 10th Century A.D.). He was a pupil of Mukulabhatta (author of अभिधावृत्तिमातृका) and wrote a commentary on अलङ्कारसारसंग्रह of Udbhaṭa.

16.2.15 प्रधानिवेङ्कामात्य Pradhāniveṅkāmātya

(Second half of the 18th Century). He was the minister of Haider Ali and Tippu Sultan of Mysore. He wrote many dramas in Sanskrit and a work on Alaṁkāraśāstra called अलङ्कारमणिदर्पण.

16.2.16 भट्टतौत Bhaṭṭatauta (950-1000 A.D.)

He is also called Tota. He was one of the teachers of Abhinavagupta. He wrote काव्यकौतुक which is now not extant. Ślokas from काव्यकौतुक have been quoted by Abhinavagupta in Locana commentary.

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16.2.17 भट्टनायकं Bhaṭṭanāyaka (935-985 A.D.)

He wrote a work called हृदयदर्पण which is now not available. Abhinavagupta quotes from the हृदयदर्पण. Bhaṭṭanāyakas commentary on Bharata's Rasa Sūtra is summarised by Abhinavagupta in the Abhinavabhāratī. He accepts three functions of poetic words, namely,अभिधा, भावना, भोगीकृति. His main concept is साधारणीकरण in the process of realisation of Rasa. According to him, Kāvya is different from Śāstra because it gives Ānanda to all while Śāstra gives only injunctions.

16.2.18 भरतमुनि Bharatamuni

He is the author of the Nātyaśāstra and flourished before Kālidāsa. His date is not fixed. It may be 2nd Century B.C. or 2nd Century A.D. Nātyaśāstra has thirty-six chapters and is encyclopaedic in nature. There were many commentators on it, but only the Abhinavabhārati of Abhinavagupta has come down to us.

16.2.19 भानुदत्त Bhānudatta (15th Century A.D.)

He is the author of रसमञ्जरी, रसतरङ्गिणी and several other works. He hailed from the Maithila country.

16.2.20 भामह Bhāmaha (7th Century A.D.)

Bhāmaha was a son of Rakrilagomin. His काव्यालङ्कार is considered to be the earliest available work on Alaṁkāraśāstra. It is divided into six chapters called Parichchedas and contains 396 verses. There is dispute regarding whether he was a predecessor, contemporary or successor of Daṇḍin. Some people state that he was a Buddhist, but ample proof is not available to prove that.

16.2.21 भोजराज Bhojarāja

Bhoja was a king of Malva. He reigned from 1005 to 1054

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Century A.D. He wrote several works on different subjects like architecture, grammar and Yoga. He has contributed two works to the Alaṁkāraśāstra, namely, सरस्वतीकण्ठाभरण and शृङ्गारप्रकाश. He maintains the Śṛṅgāra is the only real Rasa.

16.2.22 मम्मट Mammaṭa

(Second half of the 11th Century A.D.). He is the author of the famous work काव्यप्रकाश and a short work called शब्दव्यापारविचार is also ascribed to him. Kāvyaprakāśa has ten chapters dealing with all aspects of poetry. Mammaṭa is a follower of the Dhvani school and quotes Ānandavardhana and Abhinavagupta respectfully. Kāvyaprakāśa was the most popular work for many centuries and numerous commentaries have been written on it.

16.2.23 महिमभट्ट Mahimabhaṭṭa (1020 to 1100 A.D.)

Mahimabhaṭṭa wrote a work called व्यक्तिविवेक to demolish the Dhvani theory. He is of the opinion that all examples of Dhvani are actually cases of inference (Anumāna). He criticises Kuntaka also and ridicules his poetic sensibility. Mahimabhaṭṭas another work called तत्त्वोक्तिकोश is not extant now. Mammaṭa takes cudgels against Mahimabhaṭṭa in the Kāvyaprakāśa.

16.2.24 मुकुलभट्ट Mukulabhaṭṭa

(Second half of the 9th Century A.D.). He wrote a short work called अभिधावृत्तिमातृक.

16.2.24.1 राजशेखर Rājaśekhara

(Last quarter of the 9th Century and first quarter of the 10th Century). Rājaśekhara was a great poet and critic. His काव्यमीमांसा is a mine of information on many matters. The work as available may not be complete. It now has 18 chapters respectively called

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१) शास्त्रसंग्रह २) शास्त्रनिर्देश ३) काव्यपुरूषोत्पत्ति
४) काव्यहेतु ५) काव्यपाककल्प ६) पदवाक्यविवेक
७) पाठप्रतिष्ठा ८) काव्यार्थयोनयः ९) अर्थव्याप्ति
१०) कविचर्चा ११, १२, १३) अर्थहरण
१४,१५, १६) कविसमय १७) देशविभाग १८) कालविभाग

Rājaśēkhara calls himself यायावरीय and his wife's name was अवन्तिसुन्दरी. He quotes his wife's opinions also on many matters.

16.2.25 रुद्रट Rudraṭa

(First half of the 9th Century A.D.). He wrote Kāvyālam̐kāra which has sixteen chapters. The work is composed mostly in Āryā metre. All the examples in the work are Rudraṭas own. Rudraṭas name suggests that he should have been a Kashmirian.

16.2.26 रुय्यक Ruyyaka (12th Century A.D.).

Ruyyaka wrote a work called अलङ्कारसर्वस्व which has Sūtras, Vṛtti and examples. His other works are 1) सङ्केतः (a commentary on the Kāvyaprakāśa), 2) व्यक्तिविवेकव्याख्या, 3) अलङ्कारानुसारिणी, 4) नाटकमीमांसा, 5) श्रीकण्टस्तवः, 6) सहृदयलीला, 7) साहित्यमीमांसा and 8) हर्षचरितवार्तिक

'Rucaka' was another name of Ruyyaka. Appayya Dīkṣita is indebted to Ruyyaka for many ideas. About seventy-five Alaṅkāras are defined and illustrated in the Alam̐kārasarvasva.

16.2.26 रूपगोस्वामी Rūpagosvāmi (16th Century A.D.).

He wrote three works, namely, उज्वलनीलमणिः, भक्तिरसामृतसिन्धुः and नाटकचन्द्रिका. He was inspired by Śrī Caitanya Prabhu (1486-1533), the great Viṣṇubhakta. According to him, Bhakti is the main Rasa.

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16.2.28 लोल्लट Lōllaṭa

He was an ancient commentator of the Nātyaśāstra. He is quoted in the Abhinavabhārati.

16.2.29 वाग्भट Vāgbhaṭa (12th Century A.D.)

Author of वाग्भटालङ्कार. He was a Jain and a poet both in Sanskrit and Prakrit.

16.2.29 वाग्भट-२ Vāgbhaṭa -2 (14th Century A.D.)

Author of Kāvyānuśāśana.

16.2.29 वामन Vāmana

(First half of the 9th Century). He wrote काव्यालङ्कारसूत्र and its वृत्ति also (काव्यालङ्कारसूत्राणां स्वेषां वृत्तिर्विधीयते) and uphold the view that Rīti should be accepted as the soul of poetry. He was a good grammarian and devotes a part of his work to explain grammatical forms.

16.2.30 विद्याचक्रवर्ती Vidyācakravartī (14th Century A.D.)

He is also called सकलविद्याचक्रवर्ती. He has written a commentary called सञ्जीविनी on Ruyyaka's Alaṁkārasarvasva. He has also written a commentary on Mammaṭas Kāvyaprakāśa.His verses are quoted as authority by Appayya Dīkṣita in his Citramīmāṃsā.

16.2.31 विद्याधरः Vidyādharaḥ (1285-1325)

Vidyādharaḥ has written a work called एकावली in which he eulogises his patron Narasiṃha of Utkaladēśa in the examples. Mallināthа has written a commentary called तरल on the एकावली. Vidyādhara has followed Ānandavardhana, Mammaṭa and Ruyyak closely.

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16.2.32 विद्यानाथः Vidyānāthaḥ

(First half of the 14th Century A.D.). Vidyānāthaḥ was patronised by King Pratāparudradēva of Orangal. All the examples in Vidyānāthas work eulogise Pratāparudra. The work is rightly named प्रतापरुद्रयशोभूषण and popularly called प्रतापरुद्रीय. It also contains a short drama (प्रतापरुद्रकल्याणम्)

Mallināthas son Kumārasvāmin has written a commentary called रत्नायण on Pratāparudrāyaśōbhūṣaṇa. The commentary is good, but is inferior in quality to his father's works.

16.2.33 विश्वनाथकविराज Viśvanāthakavirāja

(14th Century A.D.). Viśvanātha, who possessed the title Kavirāja, is the author of the famous साहित्यदर्पण. He has also written a commentary called दर्पण on the Kāvyaprakāśa. He was a poet both in Sanskrit and Prākṛit and an inhabitant of Orissa. He is styled सान्धिविग्रहिकमहापात्र and calls himself श्रीमन्नारायणचरणारविन्दमधुव्रत. His other works are - राघवविलासमहाकाव्य, कुवलयाश्वचरित (प्राकृतकाव्य), प्रभावतीपरिणय नाटिका) and चन्द्रकला (नाटिका).

Viśvanātha does not show any originality. However, he criticises his predecessors. He maintains that Rasa is the soul of poetry (वाक्यं रसात्मकं काव्यम्). Sāhitya Darpaṇa deals with all aspects of Kāvya including dramaturgy. It is used as a text book all over India. There are five commentaries on it, one of which was written by Viśvanāthas son Anantadāsa.

16.2.34 शङ्कुक Śaṅkuka

He is called श्रीशङ्कुक by Mammaṭa in the Kāvyaprakāśa. His views on the Rasasūtra are summarised by Abhinavagupta.

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16.2.35 शारदातनय Śāradātanaya (1175-1250 A.D.)

He wrote a work called भावप्रकाशन. His father's name was Bhaṭṭagōpāla.

16.2.26 शिङ्गभूपाल Śiṅgabhūpāla (14th Century).

Śiṅgabhūpālas रसार्णवसुधाकर is an important work for the students of Rasa doctrine. Śiṅgabhūpāla was son of Ananta, King of Venkatagiri about 1330 A.D., and was called Sarvajña.

16.2.37 शोभाकरमित्र Śōbhākaramitra

(Between 1200 A.D. and 1550 A.D.). Śōbhākaras work is called अलङ्काररत्नाकर. It has 107 Sūtras and Vṛtti.

16.2.38 हेमचन्द्र Hemacandra (1088-1172 A.D.)

"Hemacandra is the brightest star in the galaxy of Jain writers" (Kane, P. 289). He has written many works on Jainism, grammar and poetics काव्यानुशासन is his contribution to अलङ्कारशास्त्र.

16.3 Alaṁkāraśāstra in the Purāṇas

The Purāṇas are a source of historical and socialogical data. Their main focus is on pre-history. As a definition says -

सर्वाश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च।
वंशानुचरितं चैव पुराणं पञ्चलक्षणम्।।

The subject of Purāṇas is creation, annihilation, dynasty, different one's and the stories of the families of Kings. Neverthe-less, one can find valuable material related to many other fields in the Purāṇas. The authors of the Purāṇas probably wanted to preserve the knowledge for future generations and so collected

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whatever useful material was available to them and enriched the Purāṇas literature.

There are eighteen Mahāpurāṇas and eighteen Upapurāṇas and a few more which are not listed in either group. From the point of those that are interested in Alaṁkāraśāstra, two Purāṇas stand out and they are the Agnipurāṇa and the Viṣṇudarmottarapurāṇa, because they have sections dealing with Alaṁkāras etc.

16.3.1 Agnipurāṇa

The Agnipurāṇa devotes 11 chapters for the material related to poetics. The date of the Purāṇas cannot be fixed easily. However, from internal evidence, it appears that Agnipurāṇa is not very old. Dr. P.V. Kane, considering many facts concludes.

"The foregoing discussion goes to establish that the Agnipurāṇa is later than the 7th Century at least and that the section on poetics was certainly compiled about or a little after 900 A.D. and probably after 1050 A.D." (History of Sanskrit Poetics, P. 9).

The Agnipurāṇa has no original ideas or independent doctrines. It contains material collected and compiled from many works. The subjects dealt with (in the portion related to Alaṁkāraśāstra) may be mentioned as follows :

Chapter 336 : Definition of Kāvya : Classification of Kāvya (संस्कृत, प्राकृत, गद्य, पद्य, मिश्र); Definition of कथा, आख्यायिका, महाकाव्य ;

Chapter 337 : Dramaturgy; 12 types of Rūpakas; Uparūpakas ; Arthaprakṛtis and Sandhis.

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Chapter 338 : Rasa, Sthāyibhāva, Anubhāva, Vyabhicāribhāva, Vibāva (Ālambana and Uddīpana), Nāyaka and Nāyikā (hero and heroine).

Chapter 339 : Four Rītis (पाञ्चाली, गौडी, वैदर्भी, लाटी); four Vṛttis (भारती, सात्त्वती, कैशिकी, आरभटी).

Chapter 340 : Movements of hands and other limbs in dancing.

Chapter 341 : Four abhinayas (सात्त्विक, वाचिक, आङ्गिक, आहार्य).

Chapter 342 : Figures of speech. (शब्दालङ्कार) ; Anuprāsa, Yamak etc.

Chapter 343 : Figures of speech (अर्थालङ्कार) definitions of Upamā, Rūpaka etc.

Chapter 344 : Figures of speech (शब्दार्थालङ्कार).

Chapter 345 : Guṇas.

Chapter 346 : Kāvyadōṣas.

Agnipurāṇa mentions Bharata by name (भरतेन प्रणीतत्त्वाद् भारती रीतिरूच्यते) and borrows many Ślōkas from the Nātyaśāstra. Definitions of a few Alaṅkāras are borrowed by the Agnipurāṇa from Daṇḍins Kāvyādarśa and Bhāmahas Kāvyālaṅkāra. Agnipurāṇa also mentions Dhvani (स आक्षेपो ध्वनिः स्याच्च ध्वनिना व्यज्यते यतः). It also appears to have been influenced by Bhoja's Śriṅgāraprakāśa. It says :

अभिमानाद् रतिः सा च परिपोषमुपेयुषी।

व्यभिचार्यादिसामान्यात् शृङ्गार इति गीयते।।

तद् भेदाः काममितरे हास्याद्या अप्यनेकशः।।

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It was Bhoja that promulgated the idea of one Rasa, namely, Śriṅgāra. Agnipurāṇa should have borrowed it from Bhoja. So, we may conclude that Agnipurāṇa has nothing new to offer, but only compiles a few items collected from here and there.

16.3.2 Viṣṇudharmōttarapurāṇa

The Purāṇa seems to be older than Agnipurāṇa. It may belong to the sixth or seventh Century A.D. It contains about 1000 Ślokas that deal with matters related to Nāṭyaśāstra and Alaṁkāraśāstra. Alaṁkāras are defined in the 14th chapter of the third Khaṇḍa of the Viṣmudharmōttara. Illustrations.are not given. The total number of Alaṁkāras defined is only 17.

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11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/- .

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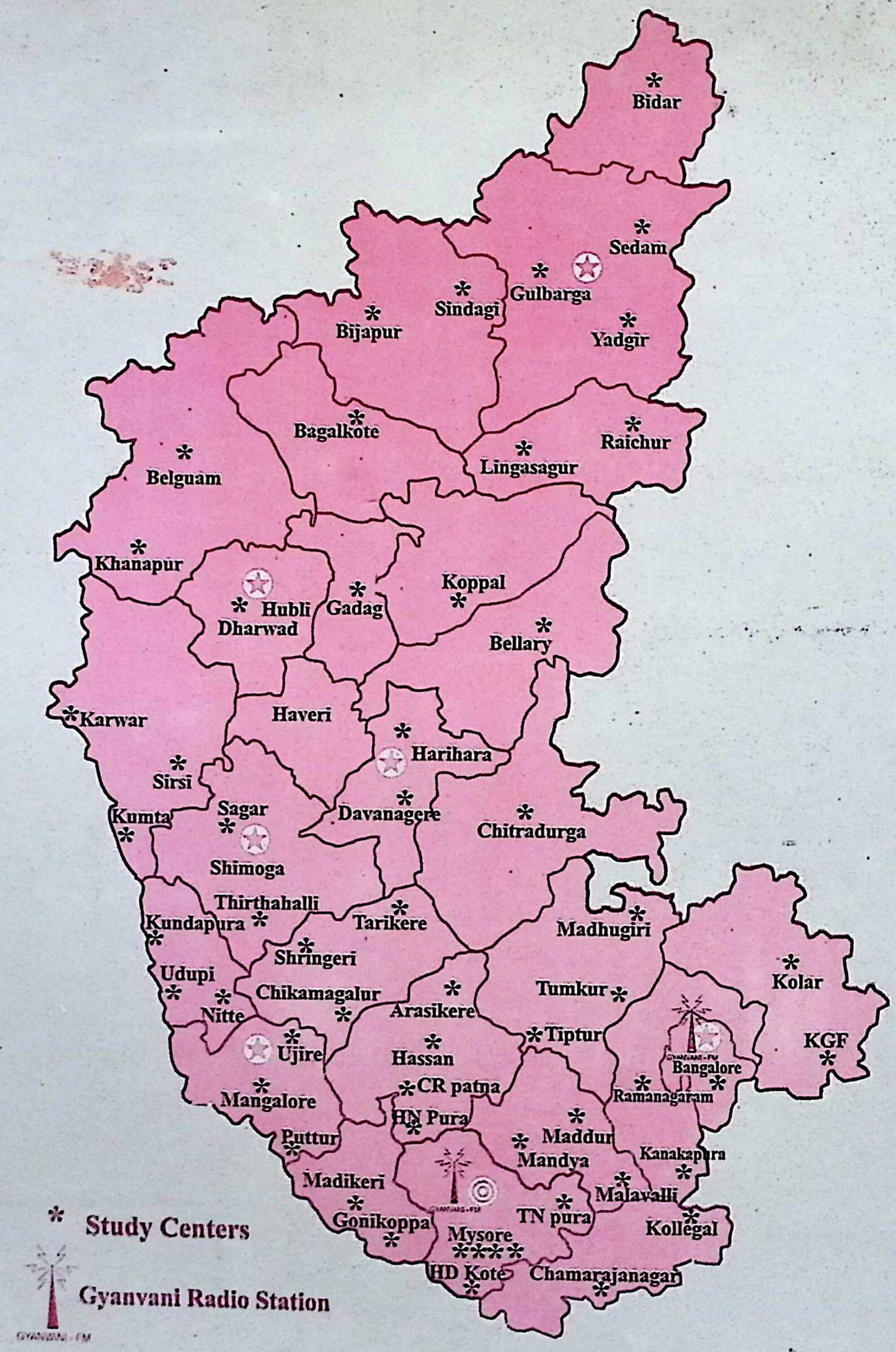
Regional Centers and Study Centers



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